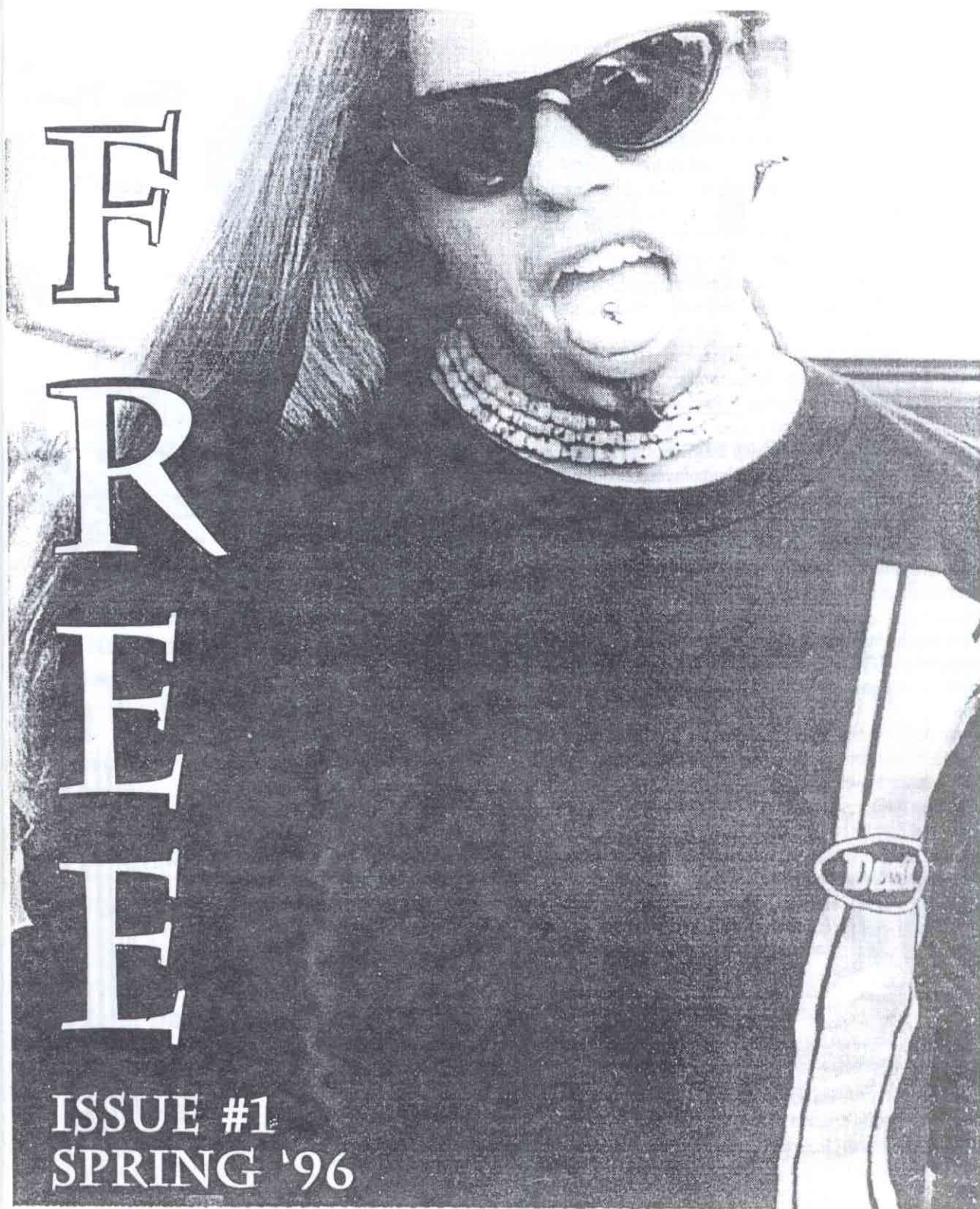


# FREE

ISSUE #1  
SPRING '96





Dear Gentle Reader,

Free began, in general concept, three years ago in Milwaukee when I was working on another 'zine. When I came to South Florida I found a lack of *good* 'zines. So we set forth to produce Free. We wanted to showcase music of all kinds, art, poetry and prose, and create a unity of the many different social circles of "Generation Why". (As we like to call it) In the months since I made the decision and commitment to produce this 'zine, I had my apartment in Miami robbed (they took my computer), I tried and failed at getting advertising to finance the printing for Free, I left my job, and had to move up to Fort Lauderdale. To top it all off, after a month here my new roommate went back on our verbal lease agreement and told me I had to move out because she wanted one of her friends to move in.

I decided South Florida doesn't like me very much and it is time to leave this haven for lost souls. Through all of this I have been trying to put together Free, help at my friends' art gallery, find another job, and a place to live. And consequently, I have decided to travel north with the Renaissance Fair.

But, I do hope Free will be born again, somewhere else in the country, wherever that may be. I give you all permission to use the concept, format, or even content of Free, as long as the original author is given credit. But Free is copyright free, Reproduce at your leisure.

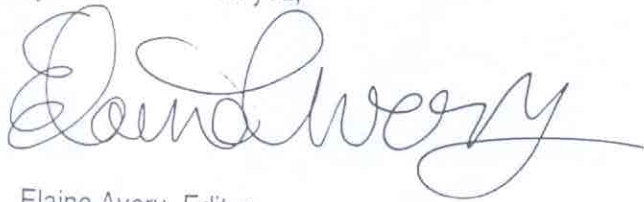
I would like to take this opportunity to give out virtual hugs and kisses:

First and foremost, Toni. I can't thank you enough for everything you've done for me; for trusting me, for being my friend. I wish you luck with all the jokers life's deck has dealt you.

Orion Bury, my equilibrium, for teaching me to chill out, being my DJ mentor, and for just being there. You deserve all the purple fur in the world. Don't forget those backstage passes you promised me.

Mom and Dad for having me in the first place, trying your hardest to understand me, and putting up with my wanderlust. And you, gentle reader, for whom I have labored, I hope you enjoy the finished product.

May the bass be with you,



Elaine Avery- Editor

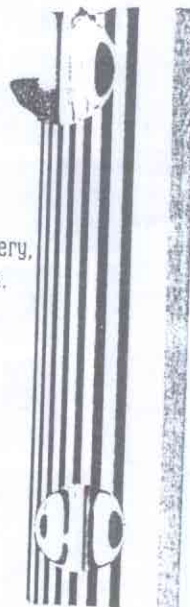
## Notes From The Editor



## Free Staff

Editor- Elaine Avery  
Assistant Editor- Toni Newberry  
Advertising Editor- Toni Newberry  
Fashion Editor- Toni Newberry  
Art Editor- Toni Newberry  
Music Editor- Joe Basi  
Contributing Writers- D Thorn, Elaine Avery,  
Joe Basi, Robert, Toni Newberry, Jason R.  
Resident DJ/Slaveboy- D Thorn  
Droopy Dog- Maude  
Best Boy- Julian Kornya  
Comic Agony- Doron Friedlander

PLEASE SEND US YOUR COMMENTS/  
CRITICISM/IDEAS/DRIVE!  
FREE MAGAZINE  
1224 SW 1<sup>st</sup> AVE.  
FT LAUDERDALE, FL 33315





# Record Reviews

## **Hardfloor- Da Damn Phreak Noise Phunk (Harthouse)**

Just what the doctor ordered. Track one, "Dubdope" kicks off with a basic hip-hop dub beat, ideal for scratching, then builds with the entrance of a 303 and a melodic synth. After the first 20 seconds of this record I had to have it. A great record for the transition from trip-hop to acid or even jungle. Of the 3 other tracks, only one strays from the trip-hop sound, "Yimtrop" at 77bpm, grooves you silly, slowly. Take two of these and call me in the morning.

-Miss Elaine Eos

## **Eternal Basement- Nerv (Harthouse)**

This German release, from Michael Kohlbecker & Pascal Mollin, is a double LP with 7 tracks ranging from 100-160 bpm. The pumping acidic lines keep you gyrating all the way through. It starts off with "Woy"- a spacey 303 and indecipherable voices take you up and over. The two records are great to mix together. If you dig bass, 303, and clicking cymbals, this is for you. An acid trance must-have.

-Miss Elaine Eos

## **Felix Da Housecat- The Chaos Engine (Touché)**

The Chaos Engine starts on it's own, and works itself into a crazy deep house frenzy. A challenge to mix out of, not your typical house track. I've never bought a Touché record I didn't like.

-D Thorn

## **Orbital- Times Fly (Internal)**

Wow! There was an interesting change of selections. I found it in the Jungle section and purchased it immediately. I didn't even realize what I had, 2 remixes of an Orbital classic "Times High". But they aren't just any old orbital remixes, these are breakbeat & jungle influenced. Very groovy.

-D Thorn

## **Hazed- Bells (+8 Records)**

This one may start slow but it will numb your ears with that sweet bass. Definitely a work of art, very well sculpted from intro to breakdown.

Don't pass this one up.

-D Thorn

## **Symbiosis- Sensory of the Mind and Spirit (Sunburn)**

This is the second release I have heard from this new label. A very well driven song. The breakdown is the best part. From dance funk to mellow Goa, a must. Go out and buy 2.

-D Thorn

# RESONANCE

records

World wide dance music specialists in:  
Trance/Acid/Jungle/Breakbeat/Ambient  
Progressive House/Techno/House/Tribal/Garage  
Providing World-wide mail order service

Phone/fax:(305) 522-0320 E-mail: undrwrld@gate.net  
Web Page <http://www.gate.net/~rscott/resonance>



# "What is this *Ska* music, anyway?"

By *Ladybug*



Skif Dank



Ska has been around since the earliest years of rock and roll. Predecessor to the Jamaican reggae wave of the 70's, Jamaican Club Ska, or traditional ska was Jamaica's first signature music. Slowly mixed with American R&B,

Jamaican Club Ska finally smoothed out into the reggae sound that Jamaica is famous for. In the early to mid 60's, Ska made it's way to England by way of Jamaican immigrants. This transfusion lead to the birth of the 2-Tone Ska sounds of bands like The Specials, The English Beat, and Natty Fashion.

Consequently, at about the same time 2-Tone Ska hit it's peak, punk began to emerge from the cracks. Though musically very different, both styles shared the same disgruntled political outlooks. In a way, they were strangely compatible. The Clash became the first to combine the two.

For years both Ska and Punk took a low profile. Nearly two decades later, it has emerged slowly and become an epidemic with the notoriety of such bands as Rancid and NOFX and the mass mainstream debut of bands such as Offspring and Sublime. This punk/ska smorgasbord continued to grow and engulf pop influences, seen in bans like Dance Hall Crashers and No Doubt, and even jazz influences seen in bands like Jump With Joey. Still, bands like the Scofflaws and Skatalites continue to stick mostly to the traditional Jamaican Club Ska sound from witch the music originated. Can Ska be defined?

Along the way, ska has developed into a wide open market. It encompasses all types of music into one. To define a style that combines rock, R&B, jazz, punk, and pop would be almost impossible. Dance.



JIVE STEP BUNCH





# Dance Hall CRASHER

Some call it Ska without the horns. Hardcore Ska purists would disagree. But something about this hybrid approach makes you want to dance. Maybe it's the closely entwined, catchy harmonies of Elyse and Karina or the guitar riffs that resemble a mix of the offbeat Ska sound, pop and reggae. Simply, they're fun.

and their fans had a fit. Letters came pouring in. Bitter nasty letters. So, after much persuasion, they decided to do one last show to make their fans happy. It was this show that sparked the 510 records contract and reminded the band how much they loved performing together.

The fan letters are still pouring in, this time a little friendlier.

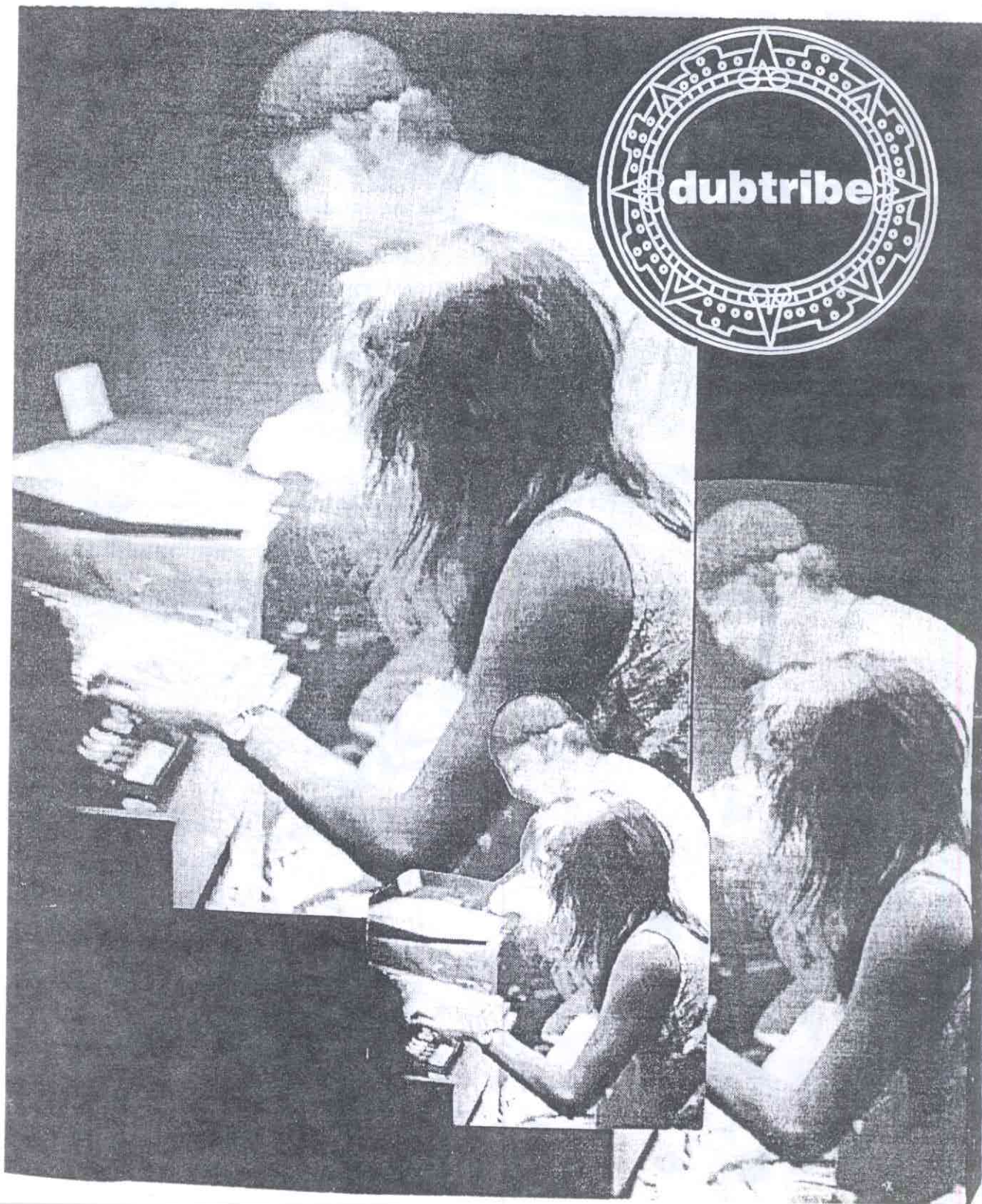
Dance Hall Crashers started in 1989. After a year of dealing with college while touring, recording an indie release, and just the basic b.s. of the business, they decided that they'd had enough. The band threw in the towel

Dance Hall Crashers are currently on tour with The Mighty Mighty Bosstones. Look for a future tour with Bad Religion. Check out "Angus" and their newest release "Lockjaw" on 510 records.

The Dancehall Crashers drew for us the Best Bands in the World in 5 min. at their show at the Edge, Ft. Laud.









## Interview- Dubtribe

By the dynamic Duo- Elaine Avery & D Thorn

Dubtribe comes from San Francisco's thriving house music scene. They have a following throughout the U.S. from touring extensively in the last 5 years. The masterful electronic melodies and rhythms of their music and Moonbeam's ethereal singing will send tingles up and down your spine. Dubtribe is one man and one woman, Sunshine and Moonbeam, but they are usually accompanied by a number of tribal drummers for their performances. When I saw them a few years ago in Chicago, there was a line of drummers in front of the stage between the speakers. It sounds incredible. It was unlike anything I'd ever heard before or since and it totally changed me. When I heard they were coming to Orlando for a special appearance, I was there.

We arrived in Orlando about midnight, in the pouring rain. People were dashing from awning to awning on Orange Ave. downtown, and the line for Dubtribe extended along the bank next to the Beacham Theater. Luckily, me and my partner in crime, D, had no trouble getting in and were told Dubtribe was setting up on stage. We waded through the crowd to the stage to find a woman sitting there with electronic equipment arranged on the floor around her. D got the courage first and asked if she was Moonbeam, she said yes so we introduced ourselves. It turned out that they didn't want to leave their equipment alone to do the interview somewhere quiet. So they asked us to go out to breakfast with them after the show. That sounded great to me and D. We asked if we could play with them, because I had brought my drum and D brought his dijeridoo. They said yes very enthusiastically and suggested that we play on stage with them. I went and grabbed my drum from my car and the next thing I knew Sunshine was playing my drum. Wow! was all I could think. "Your drum has a good vibe." He shouted over the music and flashed his huge contagious grin. I took back my drum and held it as if it were a holy relic. I had never met anyone before that I respected so much and practically idolized, and he played my drum. I just glowed for awhile and watched Kimball Collins spin.

It was time for us to go on, I could feel it. I claimed my spot on stage and looked over the crowd. It had turned over from people out drinking at a club, to people there to see Dubtribe, and the anticipation was electric. Then we played. It was one of the most incredible experiences of



Sunshine playing Elaine's Drum



my life, right next to the first time I saw Dubtribe. It seemed to last forever and yet only an instant, and in that instant, I became an endorphin junkie for life.

The crowd came along for the ride, and they didn't hesitate to swarm the stage afterward. I hugged a lot of people that night. As we were leaving I heard Sunshine say his face hurt from smiling so much. Mine ached too, along with my hands.

We got to sit and chat behind the club as the sun came up, waiting for the club people to do their thing. D got to ask a burning question: Do they like graham crackers? Moonbeam said she did, especially the cinnamon ones. Sunshine said he always thinks the cinnamon ones will be better, but they end up tasting stale. He also recommends that you buy name brand graham crackers because generics are always stale. I was glad D was delving into the heated issues, but we decided to



continue the interview at the neighborhood pancake house.

*Elaine*- "How did you first get into electronic music?"

*Moonbeam*- I liked Flock of Seagulls; Duran Duran.

*Sunshine*- When I was a punk rocker I loved disco, but I would never tell anyone that. Now I'd be proud of it. I used to go to sleep at night listening to Brian Eno, so electronic music has always been present for me. Like Ultra Vox and that sort of thing; Simple minds. I've always been into disco and rap. As a child rock and roll didn't really appeal to me.

*E*- Well, I grew up with The Who.

*S*- See, Led Zeppelin is probably my favorite band now, but then I would have thrown up at the prospect of being anywhere near a Led Zeppelin record, because I really, really, liked punk rock. And then as punk rock seemed simple minded and empty, electronic music seemed to have more... what really got me into electronic music was - people, musicians, like bass players and drummers, they usually get fucked up and think that somebody's going to come along and make them a star. Like someday its going to suddenly just happen to them. So they think they can just sit around and shoot speed and drink up whiskey and eventually you'll be on MTV and that isn't true. You've got to work your fuckin' ass off really hard and really believe in what you're doing. And it's hard to get seven people who want to do that. It has to pretty much be a lifelong thing or luck or they are professionals and you're paying these guys to do it, right?

*E*- Right. I was in a band, and I know how hard it is.

*S*- I've always been in bands and they fall apart as the result of a key member flakin' out, getting a mohawk and getting into grunge. He

changes his thing 'cause his girlfriend left him or something. So I finally decided that I didn't want it. Fuck Everybody! I got a keyboard and a drum machine and that turned into Dubtribe.

*E*- I just want this in your own words...

*S*- (smiling) As opposed to what?

*E*- (smiling) The message you are trying to convey in your music may seem obvious, I mean you say outright- love the world, unity, etc. but how would you describe it more completely?

*S*- Do you mean my message?

Or do you mean her message? (pointing to Moonbeam) A mission of purpose statement?

*E*- Yeah, in a magazine I read you described yourselves as terrorists. I took that as meaning terrorists of love. You took the word and twisted it around.

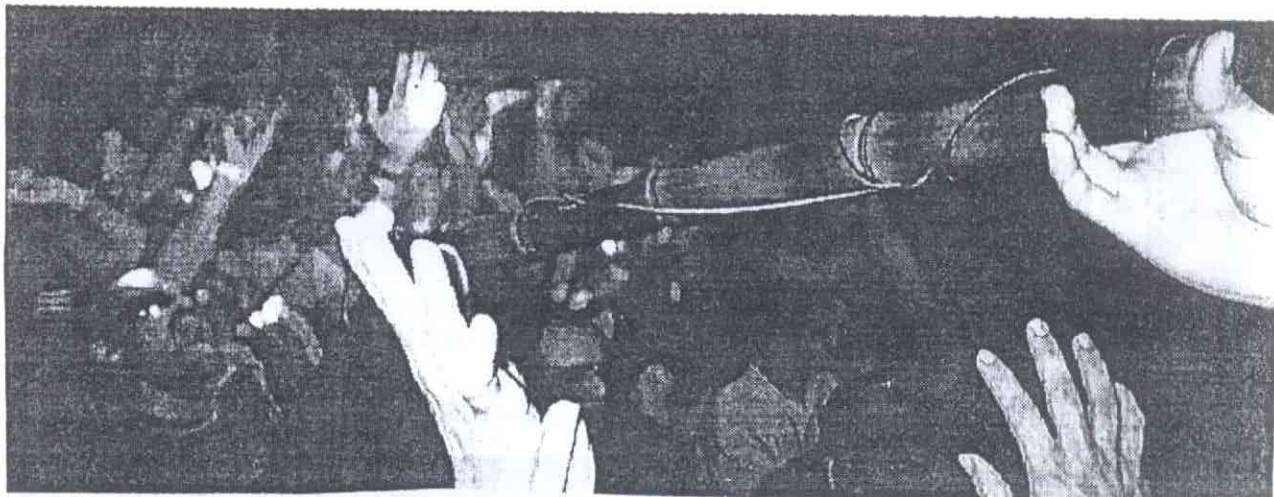
*S*- Well you have to be like that in this day and age. You have to disarm terms. I was saying earlier that hate is really easy, man, hate is the first word in the emotional language. I've said it a million times, it's really easy to grab on to hate. It's a real quick fix for your frustration when you don't have any words to explain how you feel. You've got all the hate, and you look through these negative glasses, and everything is negative.

*E*- I did that for a few years.

*S*- So as you become more mature you realize your anger is really just hurt filled with pain and that pain is sadness. You have to wade through that sadness, knowing there's a lot of joy and a lot of beauty- it's all the same. And there is a better way, a more peaceful and more loving way that everyone can walk if they want to. So you have to disarm that shit, man.

*E*- Do you think that rave, or PLUR (Peace Love Unity Respect) can change the world?





## D's dijeridoo over the crowd at the Beacham Theatre

That we can rise up and bring everyone together teaching that you can think joy, you don't have to be hateful.

**M-** You can't just think it, you have to do it. You have to behave that way.

**S-** You are what you do, what you think and what you believe in is bullshit. What you do is all you are.

**E-** Somebody said to me tonight at the club, "You changed me.."

**M-** Well if that's the case then say, "Well then go out and change somebody else. You got my gift now do that for someone else.

**S-** I said that to somebody too.

**M-** Because that's what it's all about, you know. You say, "I love everybody." So big deal.

**S-** Who cares, have a good time.

**M-** They don't care, they don't seem to. You have to do something. You have to confront them, everyone you meet.

**S-** We live in a world where people watch television to get their life experience. You watch COPS and think you're street smart. It sounds funny but it's true. And it's scary, and

it's sad.

**M-** Cause we're responsible you know.

**S-** You are responsible for everybody else.

**M-** Everybody.

**S-** If I see you slicing yourself up with a razor blade, I'm responsible, I love you, I have to help you. If you don't want my help, then I'll have to reconcile that with myself. That's my problem, ultimately, Isn't it?

**M-** You've got to do something.

**S-** So one way or the other I'm responsible, you know what I mean. And the thing is, we just shut down. It's easier to shut down.

**M-** It's somebody else's fault. Someone else was supposed to do that. Someone else was supposed to take care of that. No! Take responsibility.

**S-** People say we're all about peace and love, but I don't know if that's what we're all about. With all my heart I believe in positivity. Not one second in my life is negative. But look at all the negative stuff in the world. You have to look at it and accept it. I don't mean look at it and get bummed out or get angry and go shoot somebody. But accept it, make peace with it.

**M-** And let in enough to want to do something.

**S-** Yeah- Breath, feel, live...



M- It's not just out there, it's in here [in your mind], and in here [in your heart].

S- I wouldn't say we are, or any of our friends are, therapist type guru people. We may get teased about being that sort of thing every now and then. But the reality of it is that someone came along and touched us. And I can tell you who it was and when it was and what was happening and what song was playing. My mind opened. A song that I did not like, in a club that I did not like, with people I was afraid of. Totally sober. I was lifted up to the ceiling and stayed there all night. Loved it. Changed my life forever. Forever. And it just kept doing it. I went to parties dancing for two years before I met anyone. San Francisco was pretty much a gay scene. You go to a gay party, dance to the music and go home. If you talk to anybody, usually they'd grab you. San Francisco was a very open city and especially the gay community. If there was a young man with short hair dancing at a club, you would assume he was gay. And that's fine, I don't like to put any sort of labels on myself, but that sort of thing changed me. And changed me forever. I felt a responsibility after that to spread it, to share it. 'Cause if there is anything worth saying, worth doing, it would be to take the lessons and the inspiration that I've been given and give it away. It's really easy to keep it inside.

E- You do that with your music, I get that.

S- Good, I hope so. I mean, people seem to understand but what scares me is that understanding and doing are totally different. See, we're doing, and now you're doing, you're going to make a magazine. You'll take your energy and put it into your drum, you'll take your energy and put it into each other. You'll look into peoples eyes when you hand them your magazine. It scares the shit out of people 'cause I look into their eyes. But why? Why is it scary? There is nothing to be afraid of. Even

if you're an ax murderer, you still have some beauty in you. (Laughing) Did that answer your question?

Yes, Sunshine, that did answer my question.

Dubtribe's current release Selene Songs is available on CD and record from Organico Records. Their next album is due out this April, also on Organico.

**INDEPENDENT UNDERGROUND**

mom  
dad

can we Advertise  
in the I.U. 'Zine, please!

Can we.. Huh!  
Huh? Can we...



Phone/Fax: 410.383.1630  
1810 Eutaw Pl. 1S  
Baltimore, MD. 21217  
e-mail: [turborave@AOL.com](mailto:turborave@AOL.com)



# Show Reviews

By - I.N. Cognito

## MORE PUNK FOR YOUR BUCK

GODPLOW, ED MATTUS'  
STRUGGLE, GRASSPATCH,  
FUSELAGE

Saturday, February 3 CHEERS (Miami)

3 By the time I arrived at cheers, *Grasspatch* had already finished. I really wanted to see them, so missing their set made me feel kinda dumb. *Fuselage* took the stage next. They had all kinds of wacky noises going on (violin included). Very experimental. *Godplow* was up next. Having never heard their music, they definitely made a good impression on me. Even included a cover of Psych. Furs "Pretty in Pink. *Ed Mattus'* *Struggle* closed the show. This band rules, they are tight as hell and always sound great. Sonic guitar noises over an awesome rhythm section. Check them out.

PUYA

Friday February 2, 1996 at Crash CLUB  
(Fort Lauderdale)

I have known *Puya* for about 3 years now. I try and see them every couple of months. This band has just gotten better and better. This is hardcore Latin thrash at it's finest. No gimmicks, no bullshit. I have grown especially fond of their percussion section and alto sax lines. They have recently released a CD. It is brilliant.

LESS THAN JAKE, MAGADOG, SKIFF  
DANK

Sunday, January 21, RESPECTABLE  
STREET CAFE (Miami)

Three out of town bands on this bill, each doing their own brand of Ska. *Skiff Dank* does a blend of all kinds of Ska. They made the journey from Daytona and played a great set. *Magadog* (Tampa) does a more relaxed, older style. I've noticed a lot of people really getting into this band the past few months. Whenever they play out there is a good turn out and A LOT of dancing. *Less Than Jake* closed the show doing the Ska-punk thing. The crowd was into it, kids all over the place, jumping around, singing along. Keep an eye out for all these bands. I'm sure they will be back.

NOFX, BOUNCING SOULS, SNUFF  
Sunday February 18, 1996 at the EDGE  
(Fort Lauderdale)

I totally missed the *Bouncing Souls* and *Snuff*, but I did manage to get in for free just as *NOFX* took the stage. As usual, they tore it up. *NOFX* is probably one of my favorite live bands. They come across as complete idiots with all their between song talking and shit. Once they actually decide on a song to do, look out! they'll kill you. Go see them. Good tunes- good humor.



MUSTARD PLUG, SKA HUM BUG,  
RUG CUTTERS  
Saturday February 24, 1996  
RESPECTABLE STREET CAFE (West  
Palm Beach)

*Rug Cutters* opened. For a fairly new band they put on a great performance. By the end of their performance they had completely won the crowd over.

*Mustard Plug* has been around for years now and have managed to build a good following down in these parts, being they are from Michigan. Since this show I have seen *Mustard Plug* stickers and shirts all over. *Ska Hum Bug* managed to steal the show this time. This band has gone through line up changes over the past few months. Looks like this time they got it right. I heard that they wrote a song about my friend Graham. Can't wait to hear it.



generic band pic



COLE MACK Records

Cole Mack  
Records  
P.O. Box 798  
1515 S Andrews  
Ft Lauderdale FL  
33316  
(954) 525-3169



## And now for your enjoyment, a little prose...

Lights dim to a bright black light haze.  
A low hum flows through the air,  
With a faint scent of maple syrup  
That slowly gets stronger and stronger  
Of course with that comes thick heavy smoke.  
Then a solid green argon laser shoots out  
Through the smoke.  
A single high pitched ring.  
As the ringing contorts so does the laser.  
The beam splitz into a zillion small beams  
On to many small mirrors  
And back around the room.  
With a twisting contorting sound of 1,000  
Green rolling lasers.

-Anonymous

*when it glows so brightly  
i cannot resist.*

*gleaming, streaming, luring  
utopic dreams that draw me  
in.*

*what is out of reach  
most brilliantly shines.*

*Araña*

As so does the sun set, so does the moon turn. The stars that occupy the night, and the day that consumes them, all that is done under the sun. Clouds are witnesses to what man does under the sun. For if the clouds were able to speak they would speak of the evil that man does to each other, and they would rejoice at the goodness that God's children share with each other. As a vine grows, so does a seed, a seed grows and reaches it's fullest to produce it's many fruit. But if a tree bares bad fruit it is bad to your health. But if a tree bares good fruit, it is sweet to your mouth. We were a seed that is now growing, trying to reach our fullest and produce fruit, but if our fruit is bad, it is bad to our health. But if the fruit we bare is good, it is sweet to our soul.

*ROBERTS*

LIVE LARGE AND  
BE YOURSELF + FUCK  
THE REST



## *Feast For Thought*

*Jason R. - Waxing Philosophic*

Searching for one's call in life, could be a very trying and difficult attempt at elucidating upon life's very nebulous and vague enigma that has simply been labeled "life". What is one's purpose? This is the common question asked by man over the years, yet we do not even remotely possess any answers. We stand on the periphery of the question being asked, gazing out at the ambiguity that clouds our minds. Why this great cloud of ignorance, and why has it been shadowed over our eyes? Our eyes are blind.

Is it a curse or a blessing that causes this unaware state of being? Is the unknown the only separation that sets man below G-d? If humanity discovered all the answers, would there be a ubiquitous need for a G-d? Once man disregards G-d, what will he turn to in times of desperation and need? Humanity needs something to believe in. Somewhere to turn when the unknown creates a fearful trepidation. A place to hide and lie dormant, where humanity can be preserved in a secure manner. If then it is to be found that the creating force disregards our cries, what then for humanity, along with all of its irrelevant whimpers? Society has created an adopted lifestyle that relies upon this unknown force to aide in its cause, and support its ideas and beliefs. What then if humanity's beliefs differ with those of G-d? What if these ubiquitous beliefs don't correspond to those ideals of a higher and vaguely understood omnipotent being? If then these beliefs lie on an entirely separate plane with a hiatus separating themselves from our creator, where then will humanity turn?

If it is all a great misunderstanding that has been hand-fed to posterity for generations, man will have to very quickly develop a new technique at gaining a very common understanding. Instead of being reticent and taciturn, society should open their eyes and cease being blind. The answers lie deep within each individual's soul. How humanity deals with this vast change, is along with the secrets unknown.



## Ethics and the Price of Blow Pops

rants about raves by Elaine Avery

The rave called Cosmos II was held at the Kissimmee Civic center on March 2, 1996. my friends and I sold smart drinks, water, and blow pops there. Of all things, I ended up arguing with another vendor about our price on blow pops. We had them priced at 25 cents, or 4 for a dollar (the power of suggestion). He was selling his for 50 cents each and he wanted us to do the same. I told him I couldn't do that, it was against my morals. He said he is in business to make money. I admitted that I am too, but not by ripping people off. "Aww, come on..." was all he could come back with. I knew he had paid the same \$6.00 for a box of 100 that I did, but it was totally beyond my comprehension why he had to make more than 700% profit. With our price at 25 cents we still made 400% profit. I gave the guy a piece of my mind, "If you do business by ripping people off, you are dishonest. Dishonesty leads to distrust and disrespect. Soon everyone will just be screwing over everyone else. Sorry, but I just can't do that."

He didn't seem to care, and sold his at 50 cents all night.

Lately, I've been thinking that money and morals can't have anything to do with each other. It doesn't have to be that way. We can be honest with each other and still do business.



We weren't selling blow pops for the money, obviously. I gave a bunch away just to see the smiles they bring. We only made \$20 off the blow pops, and if we had sold them at 50 cents, we possibly would have made a whopping \$25 more. But that is \$25 my peace of mind can live without.

Peace Love Unity Respect

# Your Ad Here!

ADVERTISE IN FREE for REALLY CHEAP.

TARGET YOUR AUDIENCE, AND LET THEM KNOW HOW COOL YOU ARE.

CALL FOR ADVERTISING RATES AND INFO-

ELAINE OR TONI @ 954-467-2292



# Collective Souls Underground Art Gallery

LOCAL ART - MUSIC - URBAN APPAREL - SKATEBOARDS



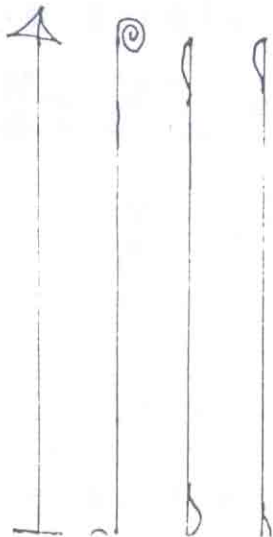
1224 S.W. 1st Avenue  
Fort Lauderdale  
(954) 467-2292  
Fax (954) 772-1495

## Nightly Events

Tuesday Tribal Vibes  
Wednesday Spoken Word  
Thursday Indie Films  
Friday Open Jam  
Saturday Skate by Day  
Mix Session by Night

We'll provide mail  
order for any skate  
product - **CHEAP!**

Local art always wanted



Stamp  
me!